



2001-2002 SEASON

Sunday, January 27 at 3:00 p.m.
Jorge Hernandez Cultural Center, Boston

CANTARES DE NUESTRAS TIERRAS “Songs of our Homelands”

Clara Sandler, *soprano*
Luz Bermejo, *mezzo-soprano*
Douglas Johnson, *piano*

<i>En qué nos parecemos</i> (16th century, Spain)	Anonymous
<i>Siete Canciones Populares Españolas</i>	Manuel de Falla [1876-1946]
<i>El Paño Moruno</i>	
<i>Seguidilla Murciana</i>	
<i>Asturiana</i>	
<i>Jota</i>	
<i>Nana</i>	
<i>Canción</i>	
<i>Polo</i>	
<i>Cinco Canciones Negras</i>	Xavier Montsalvatge [b. 1912]
<i>Cuba dentro de un piano</i>	
<i>Punto de Habanera</i>	
<i>Chévere</i>	
<i>Canción de cuna para dormir a un negrito</i>	
<i>Canto negro</i>	
<i>From "Canciones Antiguas Españolas"</i>	Federico García Lorca [1898-1936]
<i>Zorongo</i>	
<i>Las morillas de Jaén</i>	
<i>Anda, Jaleo</i>	

-INTERMISSION-

<i>Pueblito, mi pueblo</i>	Carlos Guastavino [b. 1912]
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*Vidala*Carlos López Buchardo
[1881-1948]*Canción al árbol del olvido*Alberto Ginastera
[1916-1983]*Triste* (from "Cinco Canciones Argentinas")

Ginastera

Chacarera (from "Cinco Canciones Argentinas")

Ginastera

Blanca Noche

Ladrón de Guevara

Serenata Mexicana

Manuel M. Ponce

Tú

Ponce

Tangos:

El día que me quieras

Gardel-Le Pera

Chiquilín de Bachín

Astor Piazzolla

A media luz

Lenzi-Donato

Júrame

María Grever

Allá viene un corazón

Modesta Bor

La flor de la canela

Isabel Chabuca Granda

Gracias a la vida

Violeta Parra

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

This is the first of a series of three free concerts presented by the Handel & Haydn Society at the Jorge Hernandez Cultural Center. Future concerts will be held on Sunday, February 10 at 3 p.m. and Sunday, March 10 at 3 p.m. (see back for more)



The Handel & Haydn Society

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H&H Artist Profiles

Clara Sandler, soprano

Soprano Clara Sandler, a native of Buenos Aires, Argentina, was recently heard in the role of Oscar in Verdi's *Un Ballo in Maschera*, with the Boston Academy of Music. Other roles with this company include Nella (*Gianni Schicchi*), Zulma (*L'Italiana in Algeri*), Yum-Yum (*The Mikado*), and Elsie Maynard (*Yeomen of the Guard*). She has performed in many recitals in Boston, New York, Washington D.C., and in her native Argentina. Most recently she sung at Jordan Hall, at a concert celebrating the centennial of Spanish composer Joaquín Rodrigo's birth. She received critical praise for her performance of Wagner's *Wesendonck Lieder* with the Boston Chamber Ensemble. Also with this orchestra she appeared as the featured soloist in the Boston premiere of Gorecki's *Symphony of Sorrowful Songs*. Other recent performances include the soprano solo in Haydn's *Harmonie Messe* with the Philharmonic Society of Arlington. With Handel & Haydn Society she has performed many ethnic recitals in schools. Ms. Sandler is co-chair of the Voice department and is on the voice faculty at the New England Conservatory of Music's Preparatory School. She will appear next week at a Jordan Hall concert celebrating the centennial of British composer William Walton's birth.

Luz Bermejo, mezzo-soprano

Mezzo-soprano Luz Bermejo, a native of Argentina, grew up in Mexico City. While living in Boston she was a Second Place Winner at the 1986 Metropolitan Opera New England Regional auditions and won first place at the Boston Conservatory's Concerto Aria competition. She has been guest soloist with Handel & Haydn Society, Opera New England, Boston Chamber Ensemble, and Trinity Church. Back in Mexico, she has recently appeared as Marcellina (*Nozze de Figaro*), Marthe (*Faust*), The Page (*Salome*), and Suzuki (*Madama Butterfly*) with the Opera Nacional de Mexico. She has performed as soloist with the Mexico City Philharmonic Orchestra in the Brahms *Alto Rhapsody*, Prokofiev's *Alexander Nevsky* and Mozart's *The Magic Flute*. Ms. Bermejo was a member of the H&H Educational Quartets from 1995 to 1998. She has performed in several World premieres, including a song cycle by Mexican composer Marcela Rodriguez at the 1992 Jornadas Alarconianas Festival in Mexico and Garfein's opera *Sueños* with Boston Musica Viva.

Doug Johnson, piano

Doug Johnson is a classical and jazz pianist performing in the greater Boston area. He is currently on the faculty of the Berklee College of Music, Wellesley College, The Rivers Music School and the Brookline Music School. His trio CD "Game Theory" is currently available.



HANDEL & HAYDN SOCIETY

Future Concerts at the Jorge Hernandez Cultural Center

El Otro Lado:

Music from Latin America and Iberia

SUNDAY, FEBRUARY 10 AT 3:00 P.M.

Six centuries of music, from fifteenth-century Spain and Catalonia to twentieth-century Cuba, reflecting the rich diversity of Latin America's musical heritage.

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Katharine Emory, mezzo-soprano • William Hite, tenor

Donald Wilkinson, bass • John Finney, piano

Arden String Quartet:

The Latin Roots Project

SUNDAY, MARCH 10 AT 3:00 P.M.

The Arden String Quartet offers works by Revueltas, Ginastera, Piazzolla, and others, as well as readings of poetry and letters.

Zoia Bologovsky, violin • Rohan Gregory, violin

Kate Vincent, viola • Reinmar Seidler, cello

Guest Artist: Evan Harlan, accordion

All concerts are free of charge, no tickets required.

For more information call H&H at 617-262-1815 or the Jorge Hernandez Cultural Center at 617-927-1730 or visit us on the web at www.handelandhaydn.org.

Mozart's Final Symphonies

Grant Llewellyn has assembled a program of three late symphonies by Wolfgang Amadé Mozart, representing the great composer at the height of his compositional powers.

- Symphonies No. 35, 40, and 41

Grant Llewellyn, *conductor* • H&H Period Orchestra

Friday, February 8 at 8pm

Saturday, February 9 at 3pm

Sunday, February 10 at 3pm

Symphony Hall • Boston



CANTARES DE NUESTRAS TIERRAS “Songs of our Homelands”

THE title “Cantares de nuestras Tierras” (“Songs from our Homelands”) refers to the fact that Latin America and Spain have common cultural bonds, the strongest being the language. There is also a similarity in the emotional resonance of the various musical styles.

In the 18th century, Spain, like other European countries, was invaded by Italian opera. In the 19th century Spanish music was at a low point: Spain was exhausted and poor because of the Napoleonic wars, and the crisis of 1898 culminated in the loss of its last colonial possessions: Cuba, Puerto Rico and the Philippines. Rossini was the music idol of King Fernando VII's wife, the princess of Naples. Spanish composers wrote in the Bel Canto manner without succeeding. The Zarzuela, unpretentious comic operas, came as a reaction against Italian music.

During the last decades of the 19th century there was a new spirit at work, a movement to free Spain from the musical domination of Italy. Composers, performers and public began to be aware of the glories of Spain's musical heritage. This movement was led by Catalan composer and teacher Felip Pedrell. In the late 1860s and 70s three composers were born: Albeniz, Granados and Manuel de Falla, who under Pedrell's guidance would bring a new face in Spain's musical history.

Manuel de Falla (1876-1946) is one of the greatest artistic personalities among the 20th century nationalists. He devoted his entire musical career to the upgrading of Spanish music, not only through his own creative work but also through his collaboration in the rediscovery of the most authentic values latent in the folklore of Spain, and most particularly that of his native region, Andalusia. His work reflects a deep and honest understanding of his sources of inspiration.

The “Siete Canciones Populares Españolas” (published in 1922) forms an anthology of various regions of Spain. The poems and melodies come from traditional sources.

“El paño moruno” (The Moorish cloth) is from Murcia. It refers to the complex honor code of southern Spain: it uses the “cloth” as a metaphor for woman's reputation: she who does not guard her chastity will lose her worth.

“Seguidilla Murciana,” also originates from Murcia. Seguidilla is one of the flamenco dances. Again here the use of metaphors with moral meanings: do not accuse others of your own defects (in the first stanza); promiscuity is dangerous (in the third stanza).

“Asturiana” comes from the distant and green northern region of Asturias. It is a very simple and effective song; a form of lament.

“Jota” is the typical dance of Aragon, accompanied by castanets.

“Nana” (Lullaby) has the hypnotic melismatic quality of the Moorish south.

“Canción” (Song) is an evocation of resigned love.

“Polo,” from Andalucía, is one of the song forms in the oldest, most pure flamenco, the “cante jondo”, or deep song, with its characteristic melodic inflections, such as the shouting of “Ay.” The cante jondo is a song of depth, of the tragic sense of life.

At the start of the Spanish civil war de Falla moved to Argentina, where he died in 1946.

Xavier Montsalvatge (b. 1912) represents a new direction in Spanish music: he acknowledged the need to look outside Spain to find a means of bringing new blood to the concept of folksong and nationalism. He looked to the colonial Spanish world of the Caribbean, which had developed its own lively music. In the composer's words: this Caribbean manner found “a place at the periphery of our traditions as a new, vague and evocative manifestation of musical lyricism”.

The “Cinco Canciones Negras” (1945) is a cleverly chosen anthology of distinguished poets from Spain and Latin America. In a subtle way, the work addresses various issues of colonialism and racism.

“Cuba dentro de un piano” (Cuba in a piano). Spanish poet Rafael Alberti, who was exiled in Argentina during Franco's regime, bemoans in this poem the influence of the United States on the dying cultures of Central America.

“Punto de Habanera” (Habanera rhythm). The Habanera, a dance and song, was introduced into Spain from Africa via Cuba, after whose capital city, Havana, it is named. Spanish poet Néstor Luján describes a mulatto girl with beautiful imagery, and how the sailors admire her.

“Chévere”. Nicolás Guillén, himself a mulatto, is the most important poet of the Afro-Cuban school. His early poems are written in the language and rhythm of Cuba's poor blacks. He is best known for his popular songs in which he introduces African rhythms and Yoruba words. “Chévere” is a very poignant and dramatic song with intense imagery.

“Canción de cuna para dormir a un negro” (“Lullaby for a little black boy”). Uruguayan poet Ildefonso Pereda Valdés, who lived in Buenos Aires, was also concerned with the position of black people in the modern world. This is a beautiful and sweet song where the mother rejoices at not being slaves anymore, but they still live under the master's house roof.

“Canto Negro” (“Black song”), poem also by Nicolás Guillén. It is a happy song that uses Yoruba words for their sound value.

Federico García Lorca (1898-1936), renowned poet and playwright, was also a composer who from an early age set his poems to music. In Granada, Lorca met Manuel de Falla, who was 20 years his senior. Falla became his idol and teacher, and through whom Lorca made the connection between classical and popular music. In 1922 they organized the first festival of “cante jondo” (deep song, flamenco singing) at La Alhambra, in Granada. Lorca said that Flamenco is one of the most gigantic creations of the Spanish people. He admired and understood very deeply the hard life of the gypsies, and wrote about them in his “Romancero Gitano” (“Romances of the Gypsies”). At the beginning of the Spanish civil war Lorca was taken prisoner in Granada, occupied by Franco's Falangistas, and killed by a firing squad. He was 38.

During his life Lorca took many trips to gather folk-songs, collected in his “Canciones Antiguas Españolas.” He used many of these songs in his theater plays.

“Zorongo” (Andalucian dance) is a gypsy song, and one of Lorca's favorites.

“Las Morillas de Jaén” (“The Moorish maids of Jaén”) is a popular song from the 16th century.

"*Anda, Jaleo*" ("Come, clap hands") was used by the supporters of the Republic during the Spanish civil war, but with a modified text.

The second half of the program focuses on art songs from Argentina and Mexico, and popular songs from these two countries, plus Venezuela, Perú and Chile.

As in late 19th century Europe, many composers in Latin America started rediscovering the native folk materials and using them as the base for their compositions. In Argentina, the idealistic minority that assumed political leadership in the emerging republic identified itself emotionally with the simpler lyricism of poetic expressions that evoked the life and popular traditions of the gauchos, the most typical product of 19th century Argentine society. Musical nationalism trailed behind similar impulses in romantic literature.

The songs of Argentinean composer **Carlos Guastavino** (b.1912) are imbued with candid lyricism and evocative power. He uses traditional poetry in many of his compositions, retaining rhythmic elements from the different folk species of the songs.

The duet "*Pueblo, mi pueblo*" ("My little hometown") on poetry by Francisco Silva, which has a nostalgic feeling, is embedded in popular culture as to have acquired the status of folk-song.

Carlos López Buchardo (1881-1948) stands as the master of Argentinean chamber song and chief architect of the musical institutions that shaped Argentina's musical life in the first half of the 20th century. His songs evoke the simple melodic style of traditional rural music couched in a rich harmonic language.

The duet "*Vidala*" has the typical nostalgic feeling of Argentine folklore. It evokes the loneliness of the vast plains of the Pampas.

Alberto Ginastera (1916-1983) shared with Bartók a reverence for the folk idiom as a "natural phenomenon which has in its individual parts an absolute artistic perfection, a perfection in miniature forms which is equal to the perfection of a musical masterpiece of the largest proportions." His song production is limited to four sets written in 1938 and 1941, during his formative stage in which he assimilated the folk sources. In the mid-1960s Ginastera abandoned his reliance on folk idioms, retaining them only at structural compositional levels.

"*Canción al árbol del olvido*" ("Song to the tree of oblivion"): Ginastera here matches the evocative simplicity of the folk metaphor with the simple and reiterative binary pattern of the urban *milonga*.

The "Cinco canciones populares argentinas" (Five Argentine folk-songs) (1943) on texts from the traditional *cancionero*, are dedicated to Carlos López Buchardo and his wife Brígida, a singer, who premiered them in Buenos Aires in 1944.

"*Triste*" ("Sad") alludes to the symbolic elements of folk music, such as guitar tuning. Featuring a haunting melisma on "Ay," the lyrical vocal line is couched in compressed harmonies that essentialize its features.

"*Chacarera*" (traditional fast dance) Ginastera wrote a virtuoso piano part for this dance.

Ladrón de Guevara is a Mexican composer from the state of Veracruz. This is a state rich in folk traditions, where many important musicians were born.

Manuel M Ponce (1882-1948) is one of Mexico's greatest composers. He combined the traditions of classical and romantic European music with the inspiration of his native Mexican folklore to produce a musical vocabulary that is highly original.

"*Blanca Noche*" ("White night"): In a winter night, by the window, a woman is trying to visualize the countenance of her beloved but notices that with the time, the exact forms are lost and she remains by the window, so cold and lonely.

"*Serenata Mexicana*" (Mexican serenade) evokes a man serenading by the lady's window

"*Tú*" ("You") is a very passionate love song.

The popular music of Latin America, with its different styles, has many things in common. In the words of the great tenor Plácido Domingo: "I was born in Spain, grew up in Mexico and, in my career, have come to know the countries which popular music I sing. I have never felt a foreigner in them. In each one I have encountered that kind of feeling for life, that cadence both subtle and untamed, beautiful and terrible, melancholy and festive, which unites us over and above our beautiful common language. Popular songs that sing and exalt man's deepest feelings, songs of love and weeping, of languishing nostalgia and playful rhythm, everlasting songs that assuage sorrows and kindle joy, conquering my soul with their involving and affectionate sound".

The **tango** is the music of Buenos Aires. It originated in the society's underbelly—the brothels of turn-of-the-century Argentina. The tango borrowed from many nations: the relentless rhythms that the African slaves—the *candombe*—beat on their drums; the popular music of the pampas known as the *milonga*, and the *habanera*. The wail of the tango speaks of frustrated love, of fatality, of destinies engulfed in pain. It is the dance of sorrow. As the tango became absorbed into the larger society it lost some of its original abrasiveness. During the first two decades of the 20th century the tango took Paris by storm. The blessings of the Parisians, in turn, made it a staple of Argentinean high society. In 1918, lyric writing for the tango became the latest trend, bringing forth the birth of a star who is still celebrated five decades after his death—singer Carlos Gardel.

"*El día que me quieras*" ("The day you will love me"), by Gardel and Le Pera, is a beautiful lyrical tango about hopeful love.

"*Chiquilín de Bachín*" ("Young boy from Bachín"), written by the great classical and tango composer **Astor Piazzolla** (1921-1992). Piazzolla brought new sounds to the tango, which were rejected by the traditionalists. Only in 1983 Buenos Aires was able to accept Piazzolla's music as a continuation of the tango tradition. This is a very poignant song about a poor boy that sells flowers.

"*A media luz*" ("In the dim light") has the typical marked tango rhythm, with a light text about love.

Selection of popular songs:

"*Júrame*" ("Promise me"), a passionate love song from Mexico.

"*Allá viene un corazón*" ("There comes a heart"), a rhythmic song from Venezuela.

"*La flor de la canela*" ("The cinnamon flower"), a song about Lima, the beautiful capital of Peru.

"*Gracias a la vida*" ("Thanks to life") is a beautiful ode to life from Chile.

Program Notes by Clara Sandler

En qué nos parecemos ("What do we have in common")

What do we have in common with the snow? You, in being pure and regal; me, in melting down. The tall trees are swayed by the wind, and lovers are swayed by thoughts.

Siete Canciones Populares Españolas

El paño moruno ("The Moorish cloth")

On the fine cloth in the store there fell a stain. It sells for less, for it has lost its value. Ay!

Seguidilla Murciana ("Seguidilla from Murcia")

If you live in a glass house, you would do well not to throw stones. For being unfaithful, you will be passed from hand to hand like a worn out coin that is finally rejected.

Asturiana (Asturian song)

I went up to a green pine tree, in search of consolation. And because it was green, the pine tree cried to see me crying.

Jota (A dance from Aragón)

They say we are not in love since they never see us talk; let them ask your heart and mine! I must leave you now, your house and your window, and though your mother disapproves, goodbye love, till tomorrow.

Nana (Lullaby)

Sleep little one, my darling, my little morning star.

Canción (Song)

I will bury your treacherous eyes; you don't know how hard it is to gaze into them. They say you don't love me, but you loved me once. Make the best of it and cut your losses!

Polo (Song from Andalucía)

Ay! I have an ache in my heart of which I can tell no one. A curse on love, and a curse on the one who made me feel it! Ay!

CINCO CANCIONES NEGRAS

Cuba Dentro de un Piano ("Cuba Inside a Piano")

Text by Rafael Alberti

When my mother wore a strawberry-sherbet for a hat, and the smoke from the ships was still smoke from cigars, from dark Vuelta Abajo leaves, Cadiz went to sleep between fandangos and habaneras, and a little parrot at the piano tried to sing tenor. Tell me where the flower is that man so intently worships. My uncle Anthony returned with his insurrectionist air. The cabana and the Principe resounded through the patios near the harbor. No more shines the blue pearl of the Antillean sea, it's gone out, it's died on us.

I ran into beautiful Trinidad: Cuba had been lost, and now it was true, Quite true; it was no lie. A fleeing gunboat came in singing the tale in guajiras, Havana was already lost; money was to blame. The gunboat fell silent. But it was later, ah, later when they took "si" and turned it into "yes."

Punto de Habanera ("Habanera Strain") (18th Century)

Text by Nestor Lujan

The creole girl goes by in her white crinoline. How white it is! Hey! the crepe of your foam. Sailors, get a look at her! She walks, moist from the droplets on her dusky skin. Little girl don't fret, at least on this evening. I'd like to order the water not to escape too soon from the prison of your skirt. Your body encloses, this evening, the murmur of a dahlia opening. Little girl don't fret. Your body is fruit asleep in the embroidered breeze. Your waist quivers finely with the nobility of a whip. All your skin smells joyfully of lemon and orange trees. The sailors look at you and they keep looking at you,

The creole girl goes by with her white crinoline. How white it is!

Chevere ("The man with a knife")

Text by Nicolas Guillen

Chevere of the knife thrust turns himself into a knife. He cuts the moon up in slices, but he runs out of moon; he cuts shadows in slices, but he runs out of shadows; he cuts songs up in slices but he runs out of songs; and then he slashes away at the flesh of his bad black woman!

Cancion de cuna para dormir a un negrito

("Cradle song for a little Black boy")

Text by Ildefonso Pereda Valdes

Ninghe, ninghe, ninghe, little tiny one, little black child that doesn't want to sleep. Coconut head, coffee bean, with pretty freckles, with eyes wide open like two windows overlooking the sea. Close your little eyes frightened little black boy; the white bogeyman is going to come and eat you up! You're not a slave anymore! And if you sleep a lot the master of the house promises to buy you a suit with buttons so you can be a groom. Ninghe, ninghe, ninghe, sleep little black boy, coconut head, coffee bean.

Canto Negro ("Black Song")

Text by Nicolas Guillen

Yambambo, yambambe! The Congo solongo struts by, the very black man struts by. A-o-e!

The Congo solongo from Songo dances the yambo on one foot. Yambambo, yambambe! Mamatomba serembe cuseremba, the black man sings and drinks. Mamatomba serembe cuseremba, the black man drinks and sings. Mamatomba serembe cuseremba, the black man sings and goes. Acuememe serembo a-e yambambe a-e, yambambe a-o Tamba, tumba, tumba tumba, the black man staggers, caramba and falls yambo, yambo, yambambe, yambambo, he dances on one foot!

Zorongo (An Andalucian dance)

My eyes are blue, and my heart is like a tongue of flame. At night I go on to the patio and weep my heart out, for I love you so, and you love me not at all. Flowers are not worth, what matters are your arms when they embrace me at night.

Las morillas de Jaén ("The Moorish maids of Jaén")

Three Moorish maids bewitch me in Jaén: Axa and Fátima and Marién. Three graceful maids went to pick olives, and found them gathered in Jaén. I said to them: "Who are you, señoras, who robbed me of my life?" "Christian girls, once Moors in Jaén: Axa and Fátima and Marién."

Anda, Jaleo ("Come, clap hands")

I hastened to a green pine, to see if I could glimpse her, but I merely glimpsed the dust of the carriage that bore her away. Come, clap hands, the tumult is over, away to the shoot.

Pueblito, mi pueblo ("Little town, my home town")

My little home town, how I miss those evenings, I cannot forget you! I have such longing in my soul today, ah! If I could only dream again under your willow trees!

Vidala (folk-song)

It rains on the fields, on the city, and also on my soul. In the virgin shadows the stars disappear, because your eyes are brighter than them. Breezes from my homeland where I find peace! Tell them that I die far from her soul!

My abandoned guitar is sleeping, like the harmonies of a freezing night.

Canción al árbol del olvido ("Song to the tree of oblivion")

In my homeland there is a tree called "the tree of oblivion," where the sick at heart go to ease their sorrows.

To banish you from my mind beneath the tree of oblivion I lay down one night, and fell fast asleep.

When I awoke from that sleep, you were back in my thoughts. Because I forgot to forget you, my dear, when I lay down.

Triste ("Sad")

Ah! Beneath a lime tree, I surrendered my heart to one who did not deserve it. Sad is the day with no sun and the night with no moon, but sadder still is to love with no hope at all. Ah!

Chacarera (Folk dance)

I love girls with little snub noses, and one of them I've got. When I sing *chacareras* I feel like crying, because they remind me of the provinces of Catamarca and Tucumán.

Blanca noche ("White night")

My memory of you is fading with time: it has no color or form. How can I talk to you, how can I bring you to this white night and keep you. I don't try anymore, and I only stay behind the freezing cold and the black window.

Serenata mexicana (Mexican serenade)

Wake up my love, I am sorry I came to take you away from your slumber. But listen to the song your lover sings for you.

Tú ("You")

You, always you are the reason of my happiness or sorrow.

